In Recital

Trevor Sanders, guitar

Candidate for the Master of Music degree in Applied Music

Wednesday, April 6, 2005 at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Sir John Smith his Almaine (date unknown, published 1610) — John Dowland (1563-1626)
Fantasia

Cello Suite No. 1, BWV 1007 (1720) — Johann Sebastian Bach (1685-1750)
- Prelude
- Allemande — arr Trevor Sanders
- Courante
- Sarabande
- Minuet I
- Minuet II
- Gigue

La Source du Lyson, Op. 47 (c.1878) — Napoleon Coste (1806-1883)

Two Pieces (1882) — Astor Piazzolla (1921-92)
- Milonga del Angel — arr Baltazar Benítez
- La Muerte del Angel

Intermission

El Decameron Negro (1881) — Leo Brouwer (b.1939)
- La Arpa del Guerrero
- La Huida de los Amantes por el Valle de los Ecos
- Ballada de la Doncella Enamorada

Concierto de Aranjuez (1939) — Joaquin Rodrigo (1901-1999)
- Allegro con spirito
- Adagio
- Allegro gentile

Roger Admiral, piano

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Mr Sanders.

Mr Sanders is a recipient of a Beryl Barns Memorial Award (Graduate) and an Alberta Baroque Music Society Scholarship in Music.

Reception to follow

Program Notes

The program begins with two pieces by the great Renaissance composer and lutenist, John Dowland. The source for these works is Robert Dowland's (his son) lute method entitled *A Varietie of Lute Lessons* (1610)[1], and is arranged from the lute tablature found within (tablature being a method of notating lute music using letters instead of notes). *Sir John Smith his Almaine* (or Allemande) is a regal, moderately paced dance of German origins, and the *Fantasia* is a free-form work.

The First Cello Suite (BWV 1007) is a collection of stylized dances composed during J.S. Bach's service as *Capellmeister* for the court of Prince Leopold on Anhalt-Cöthen (a period noted for the production of numerous secular instrumental works). It begins with an improvisatory *Prelude*; followed by an *Allemande*; a humorous *Courante* (a dance in three); a dignified *Sarabande* (a slow dance in three with emphasis on the second beat); two *Minuets* (the second more somber than the first); and finally a lively *Gigue* in 6/8 time. Though often transcribed for guitar, I believe that this is the first instance done so at sounding pitch (they are usually transposed to different keys more "suited" for the guitar).

Napoleon Coste was a pupil of the great classical-era guitarist and pedagogue, Fernando Sor. *La Source du Lyson* is a programmatic piece inspired by the river Lyson whose source is near the French village of *Nans-sous-Ste. Anne*. It begins with a flowing *Allegro*, followed by a slow pastoral idyll, finishing with a lengthy *Rondeau Villageois* (depicting a village celebration).[2]

The two pieces that end the first half are arrangements of works by Astor Piazzolla, an Argentinean composer associated primarily with the *tango*. Both are typical to this dance in their combination of passion and tragedy, yet whereas the *Milonga* achieves this character through sensuousness and sadness, *La Muerte del Angel* does so though turbulence and bluster.

El Decameron Negro (or "The Black Decameron") by the Cuban composer, Leo Brouwer, is another programmatic piece inspired by a collection of African folk tales, passed down in an oral tradition. Translated, they are *The Harp of the Warrior*, *The Lovers' Flight through the Valley of Echoes*, and *Ballad of the Damsel in Love*.[3]

The final is Joaquin Rodrigo's *Concierto de Aranjuez*, a work inspired by the royal palace and grounds of Aranjuez (located between Madrid and Toledo in Spain). It begins with a lively first movement, followed by a haunting *adagio* (inspired by Rodrigo's honeymoon walks through the gardens of Aranjuez) and festive movement based on a folk-like melody. This is one of the most recognizable works for the guitar. Roger Admiral will perform the orchestral reduction.[4]

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[1] Robert Dowland, *A Varietie of Lute Lessons, facsimile ed.* (London: Schott and Co. Ltd., 1958)

[2] Napoleon Coste, *The Collected Guitar Works v5: Published Solo Works Opus Nos. 42-49*. Edited by Simon Wynberg (Heidelberg, Germany: Chanterelle Verlag, 1981), p. viii.

[3] Leo Brouwer, *The Black Decameron*, performed by John Williams and the London Sinfonietta, conducted by Steven Mercurio (Sony Music Entertainment Inc., 1997), p. 7-8.

[4] Joaquin Rodrigo, *Concierto de Aranjuez*, performed by Pepe Romero and the Academy of St. Martin in the Fields, conducted by Sir Neville Marriner (Philips Classics Productions, 1994), p. 6,

Upcoming Events

April

8 Friday, 8:00 pm
The University of Alberta
Madrigal Singers
Leonard Ratzlaff, Conductor
Featuring Vaughan Williams *Mass in G Minor;* Britten *Flower Songs*; Chatman *Elizabethan Spring;* Tippett *Dance, Clarion Air*
Admission: $10/student/senior, $15/adult

9 Saturday, 8:00 pm
Music at Convocation Hall
Patricia Tao and **Jacques Després, two pianos, four hands**
Wolfgang Amadeus Mozart *Sonata for Two Pianos in D Major, K 448*
Paul Dukas *The Sorceror's Apprentice*
Frederic Rzewski *Winnsboro Cotton Mill Blues*
Johannes Brahms *Sonata for Two Pianos in F Minor, Op 34bis*
Admission: $15/student/senior, $20/adult

10 Sunday, 3:00 pm
The University of Alberta
Concert Band
Wendy Grasdahl, Director
Featuring works by Robert Russell Bennett, Edward Elgar, Gordon Jacob, Norman Dello Joio, and Camille Saint-Saëns
Admission: $10/student/senior, $15/adult

10 Sunday, 3:00 pm
Master of Music Recital
Rob Curtis, choral conducting
Featuring works by Purcell, Aguiar, Stanford, Janequin, de Lassus, Brahms, Somers, Henderson, and Debussy
St Timothy's Anglican Church
Free admission

10 Sunday, 8:00 pm
The University of Alberta
Symphony Orchestra
Tanya Prochazka, Conductor
Schumann *Konzertstück , Op 86*
for Four Solo Horns and Orchestra
Shostakovich *Cello Concert No. 1*
Soloist **Anthony Bacon**,
Winner, USO Concerto Competition
Moussorgsky
Pictures at an Exhibition
Admission: $10/student/senior, $15/adult

11 Monday, 12:00 noon
Noon Hour Organ Recital
featuring graduate and undergraduate students of the University of Alberta Department of Music
Free admission

11 Monday, 8:00 pm
Master of Music Recital
Ruston Vuori, piano
Free admission

15 Friday, 8:00 pm
Master of Music Recital
Eileen Kim, piano
Free admission

18 Monday, 8:00 pm
Composers Concert
Featuring recent works of
U of A Student Composers
Studio 27, Fine Arts Building
Free admission

28 Thursday, 6:30 pm
Doctor of Music Lecture Recital
Bianca Baciu, piano
Studio 27, Fine Arts Building
Free admission

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).